

THREE HUNDRED AND SEVENTY-FIRST

# RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

FRIDAY, OCTOBER 9, 1874.

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## PROGRAMME.

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1. SONATA for Piano and Violin, . . . DUSSEK.  
Messrs. H. G. TUCKER and C. N. ALLEN.
  2. SONG, Caballetta, Lucretia Borgia, . . . DONIZETTI.  
Miss ANNA STARBIRD.
  3. TWO FANTASIES, . . . . . SARAN.  
Mr. TUCKER.
  4. SONG, Ave Maria, . . . . . LUZZI.  
Miss ANNA STARBIRD.
  5. CONCERT-STUECK, . . . . . WEBER.  
Mr. TUCKER.
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CONCERT COMMENCES AT 3 O'CLOCK PRECISELY.

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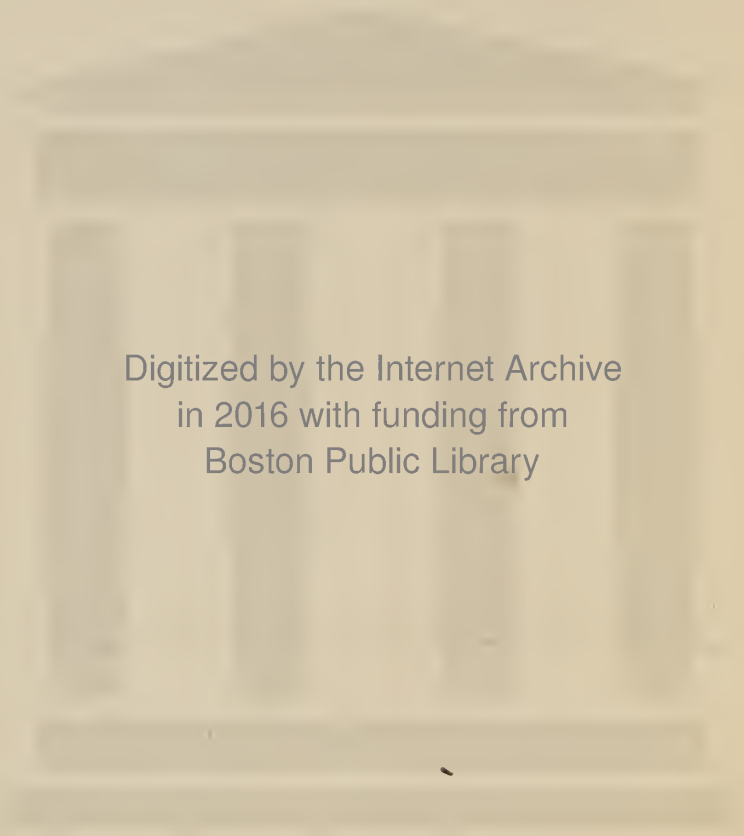
The Grand Piano used at this Concert is kindly furnished by Messrs.  
CHICKERING & SONS.



TUESDAY, OCTOBER 27, 1874.

## PROGRAMME.

- The Grand Piano used at this Concert is kindly furnished by Messrs. Chickering & Sons.



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THREE HUNDRED AND SEVENTY-NINTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

FRIDAY, NOVEMBER 6, 1874.

PROGRAMME.

1. SONATA, in B flat, major . . . . . *Mendelssohn.*  
MISS EVALYN P. WARREN.
2. LARGO CANTABILE, from Quartette in D. . . . . *Haydn.*  
MR. CHAS H MORSE.
3. TOCCATA AND FUGUE—D minor . . . . . *Bach.*  
MR. HENRY M. DUNHAM.
4.  $\left. \begin{array}{l} a \text{ CANON in F sharp . . . . . } \\ b \text{ MARCH in C . . . . . } \end{array} \right\}$  *Merkel.*  
*Weber.*  
MR. C. H. MORSE.
5. VARIATIONS,—STAR SPANGLED BANNER . . . . . *Paine*  
MR. H. M. DUNHAM.

Concert commences at 12 o'clock precisely.



The Three Hundred and Eighty-first

**CONCERT**

OF THE

New-England Conservatory of Music,

AT

*Boston Music Hall,*

Monday Afternoon, November 16th, 1874,

COMMENCING AT 2 O'CLOCK.

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The Grand Piano is from the celebrated Manufactory of  
Messrs. HALLET, DAVIS & Co.

# Programme.

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## PART I.

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ORGAN SOLO. Prelude and Fugue in E minor, . . . *Bach.*

Miss CLARA KENT.

PIANO SOLO. Sonata in B flat, op. 22, first movement, *Beethoven.*

Miss JOANNA CUSHING.

SONG. Sing, sweet Bird, . . . . . *Ganz.*

Miss JESSIE MERRILL.

PIANO SOLO. Caprice, in E major, . . . . *Mendelssohn.*

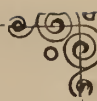
Miss EVALYN P. WARREN.

SONG. "La Separazione," . . . . . *Rossini.*

Miss SARA H. JOHNSON.

PIANO SOLO. Scherzo in B flat minor, . . . . *Chopin.*

Miss MINNIE E. MESSENGER.



## PART II.

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RECITATIVE AND ARIA. Ernani involami, . . . *Verdi.*

Miss LILLIAN NORTON.

ORGAN SOLO. Fantasie, . . . . . *Lemmens.*

Mr. WILBUR F. HASCALL.

CHORUS. Belfry Tower, . . . . . *Hatton.*

KREUTZER SONATA, for Piano and Violin, . . . *Beethoven.*

Andante con variazione — Presto.

Miss ABBIE E. ERSKINE and Mr C. N. ALLEN.

VOCAL SOLO. Ave Maria, . . . . . *Dudley Buck.*

Mrs. MARTHA HALL.

PIANO SOLO. Caprice in A flat major, . . . *Foachim Raff.*

Miss LUTIE M. WELCH.

ORGAN SOLO. Postludium in G, . . . . . *Whiting.*

Mr. J. D. BUCKINGHAM.



THE WINTER TERM  
OF THE  
*New-England Conservatory of Music*

WILL COMMENCE  
MONDAY, TUESDAY, AND WEDNESDAY,  
November 23, 24, and 25.

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BOARD OF INSTRUCTION.

|                       |                       |                  |
|-----------------------|-----------------------|------------------|
| CARL ZERRAHN.         | J. C. D. PARKER.      | B. J. LANG       |
| S. A. EMERY.          | F. W. SCHLIMPER.      | DUDLEY BUCK.     |
| GEO. E. WHITING.      | AUGUST STEIN.         | W. F. APTHORP.   |
| J. A. HILLS.          | W. L. HAYDEN.         | Mrs. J. O'NEILL. |
| GEO. L. OSGOOD.       | E. WEBER.             | J. F. KRAUSS.    |
| CHARLES SUCK.         | H. E. HOLT.           | WULF FRIES.      |
| B. D. ALLEN.          | J. K. PAINE.          | J. E. EICHLER.   |
| G. F. SUCK.           | J. O'NEILL.           | J. D'ANGUERA.    |
| H. G. TUCKER.         | H. L. WHITNEY.        | A. DERIBAS.      |
| L. F. SNOW.           | L. W. WHEELER.        | WM. STOEHR.      |
| Mrs. WM. GARRETT.     | ADOLPH KIELBLOCK.     | PAUL ELTZ.       |
| Miss SARAH C. FISHER. | C. GLOGGNER CASTELLI. | R. C. DIXEY.     |
| A. C. MAGGI.          |                       | J. H. WHEELER.   |

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Public attention is invited to the following points of superiority in the management of this Conservatory, whereby it has attained a pre-eminent rank and prestige among music schools, of which it is undeniably the largest in existence.

*Its list of instructors comprises our best and most eminent musicians.*

*Its charges for tuition are lower than at any similar institution.*

*Its collateral advantages are unequalled in variety and excellence.* They comprise Lectures, Concerts, Classes in Singing at Sight, in Harmony, Analyses of Piano and Organ Works, etc., and are equivalent to SEVENTY-FIVE LESSONS per term, without extra charge.

Unusual facilities are given to Organ Students. Daily organ practice is afforded without other charge than the blower's fee. Evening classes in Vocal Culture, Piano, Violin, and Organ. Situations procured for competent pupils.

With the opening of the Winter Term, classes will be formed for PREPARING PUPILS TO TEACH VOCAL MUSIC IN PUBLIC SCHOOLS. The rapidly growing interest in this branch of musical culture, and the fact that it is now upon the curriculum of our best schools, give to it a rare importance at the present time. A class will also be formed for learning the ART OF CONDUCTING, under the instruction of Carl Zerrahn.

The New England Normal Musical Institute will be held in the Summer Vacation, commencing in July, 1875.

THREE HUNDRED AND EIGHTY-SECOND

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

THURSDAY, November 19, 1874.

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Mr. GEORGE E. WHITING, Organist.

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PROGRAMME.

♦♦♦

- |    |                                                       |                   |
|----|-------------------------------------------------------|-------------------|
| 1. | FANTASIE, for Organ in E minor                        | G. E. Whiting     |
| 2. | BARCAROLE, from Concerto No. 4.                       | Sterndale Bennett |
| 3. | CONCERT VARIATIONS, in "The Harmonious<br>Blacksmith" | Dr. Chipp.        |
| 4. | a { PASTORALE                                         | Wily.             |
|    | b { ELEVATION                                         | Batiste.          |
| 5. | OVERTURE to "Oberon"                                  | C. M. Von Weber   |
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*Concert commences at 1 o'clock precisely.*



THREE HUNDRED AND EIGHTY-THIRD

RECITAL

OF THE

New England Conservatory of Music,

AT

*Friday* BUMSTEAD HALL,

~~THURSDAY~~, November 20, 1874.

PROGRAMME

1. SONG.—“AH, CHE ASSORTA,” Valse . . . . . *Venzano*  
Miss S. C. Fisher.

2. TRIO, in C minor. . . . . *Mendelssohn*  
Piano, Violin and Cello.  
Allegro, Con Fuoco, Andante, Scherzo, Allegro.  
Messrs. J. C. D. Parker. C. N. Allen. and Wulf Fries.

3. SONGS. { *a* SERENADE, “Come into the Garden, Maui.” *J. C. D. Parker*  
                  { *b* ROMANCE, “Oh! Ma Charmante.” *Sullivan*  
Miss Fisher.

*Concert commences at 3 o'clock precisely.*



THREE-HUNDRED AND EIGHTY SIXTH  
RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

FRIDAY, December 11, 1874,

By Mr. George E. Whiting, assisted by pupils of Boston University College of Music.

PROGRAMME

1. SONATA in D minor . . . . . *Mendelssohn.*  
Chorale with variations—Fugue—Andante,  
MR. W. F. HASCALL.
- 2  $\left\{ \begin{array}{l} a \text{ PRELUDE in G major . . . . . } \textit{Bach:} \\ b \text{ ANDANTE in C minor . . . . . } \textit{C. M. Von Weber.} \end{array} \right.$   
MR. J. A. PRESTON, JR.
- 3  $\left\{ \begin{array}{l} a \text{ HOSANNAH . . . . . } \textit{Lemmens.} \\ b \text{ MARCH} \end{array} \right.$   
MR. C. H. WHITTIER.
4. MOVEMENT FROM AN ORGAN SONATA . . . . . *Whiting.*

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Concert commences at 12 o'clock precisely.

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THREE HUNDRED AND EIGHTY EIGHTH

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

Tuesday, December 15, 1874,

PROGRAMME.

1. TRIO in F major (Op. 42) . . . . . *Gade.*  
Allegro, animato. Allegro molto vivace. Andantino. Allegro con fuoco.  
Piano, Violin and Cello.  
MESSRS. R. C. DIXEY, C. N. ALLEN, and WULF FRIES.
2. SONG. FLOWER OF THE ALPS . . . . . *Wekerlin.*  
MISS LILLA LOUISE MCQUESTEN.
3. ADAGIO in G (Op. 38) . . . . . *Bargiel.*  
Piano and Cello.  
MESSRS. DIXEY and FRIES.
- 4  $\left\{ \begin{array}{l} a \\ b \end{array} \right\}$  SONGS.  $\left\{ \begin{array}{l} \text{THE HIDALGO} . . . . . \textit{Ruhl.} \\ \text{SLUMBER, THOU'RT MINE} . . . . . \textit{Franz.} \end{array} \right.$   
MISS MCQUESTEN.

*Concert commences at 4 o'clock precisely.*



THREE HUNDRED AND NINETY SECOND  
RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

TUESDAY, January 3, 1873.

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1. RUSSIAN SYMPHONY (Op. 7) . . . . . *Shepard.*

MR. J. SHEPARD.

2. SONG. "L'OMBROSA NOTTE VIEN" (from Matilda) *Hummel.*

MISS ABBIE WHINERY.

a { "PARAPHASE" . . . . . *Rubenstein.*

3

b { FANTASIA CAPRICCIO . . . . . *Liszt.*

MR. SHEPARD.

4. SONG. "THE FIRST VIOLET". . . . . *Mendelssohn.*

MISS WHINERY.

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*Concert commences at 3 o'clock precisely.*

4394

THREE HUNDRED AND NINETY FIFTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

FRIDAY, January 15, 1875.

.....  
1. PRELUDE in F minor . . . . . *J. S. Bach.*

MR. J. A. PRESTON, JR.

2. "AIR AND CHORUS—"CALM IS THE GLASSY OCEAN" *Mozart.*

MR. PRESTON.

3. MARCH in C—Op. 34. . . . . *Spohr.*

MR. PRESTON.

4. LARGHETTO from the Clarinet Quintett . . . *Mozart*

MR. H. M. DUNHAM.

5. ANDANTE in A flat . . . . . *Dunham.*

MR. DUNHAM.

6. POSTLUDIUM in C . . . . . *Whiting.*

MR. DUNHAM.

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*Concert commences at 12 o'clock precisely.*

Miss Fordyce )  
6628

The Three Hundred and Ninety-Eighth

CONCERT

OF THE

NEW ENGLAND CONSERVATORY OF MUSIC

IN

BOSTON MUSIC HALL,

Friday Afternoon, January 22, 1875,

COMMENCING AT 2 O'CLOCK.



The Grand Pianos are from the celebrated Manufactory of the  
Messrs. HALLET, DAVIS & Co.

# PROGRAMME.



## PART I.

FUGUE in A minor . . . . . *J. S. Bach.*

Mr. FRED H. LEWIS.

SONG. Angel's Serenade . . . . . *Braga.*

With Violin Obligato.

Miss ZEPHIE DINSMOOR.

SONATA for Pianoforte and Violin . . . . . *Mozart.*

Allegro con Spirito—Allegretto.

Miss LIZZIE CHADWICK and Mr. HENRY SUCK.

CHORUS. The Crusaders . . . . . *Pinsuti.*

POLONAISE. For Pianoforte and  
Violoncello . . . . . *Chopin.*

Miss ABBIE LEMAN and Mr. ALEXANDER HEINDL.

VOCAL DUET . . . . . *Mendelssohn.*

*a* { O wert thou in the cauld blast. }  
*b* { The maybells and the flowers. }

Mrs. A. M. MACOMBER and Miss FANNIE PATTEN.

ANDANTE, from Symphony in C major . . . . . *Schubert.*

Arranged for Pianoforte, Violin, and 'Cello.

Misses LIZZIE S. TOURJEE and MARY R. JOHNSON, and  
Messrs. SUCK and HEINDL.

## PART II.

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CAVATINA. "Tacea la notte placida."

From "Il Trovatore" . . . . . *Verdi.*

Miss LILLIAN NORTON.

SONATA in F major for Pianoforte and

Violin . . . . . *Beethoven.*

Allegro — Adagio Molto Espressivo — Scherzo.

Miss ANNA L. PAYSON and Mr. SUCK.

SONG. Spring's Sweet Murmurs . . . . . *Kalliwoda.*

With Violin Obligato.

Miss JULIA A. DREW.

ORGAN SONATA . . . . . *VanEyken.*

Andante and Finale.

Mr. ALFRED D. TURNER.

VOCAL WALTZ. L'Estasi . . . . . *Arditi.*

Miss E. F. KIMBALL.

SYMPHONY in G minor, arranged

for Pianoforte, eight hands . . . . . *Mozart.*

Andante — Finale.

Misses BOOTH, PALMER, GODFREY, and Mr. BUCKINGHAM.

ORGAN SOLO. Concert piece in C . . . . . *Whiting.*

Mr. HENRY M. DUNHAM.

# THE SPRING TERM

## OF THE

### New-England Conservatory of Music,

WILL COMMENCE

MONDAY, TUESDAY, AND WEDNESDAY,

February 8th, 9th, and 10th.



Public attention is invited to the following points of superiority in the management of this Conservatory, whereby it has attained a pre-eminent rank and prestige among music schools, of which it is undeniably the largest in existence.

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Unusual facilities are given to Organ Students. Daily organ practice is afforded without any other charge than the blower's fee. Evening classes in Vocal Culture, Piano, Violin, and Organ. Situations procured for competent pupils.

The system of CLASS TEACHING so strongly advocated by Mendelssohn, and which is employed in this Conservatory, is but the application to musical instruction of those principles which are to-day recognized as the basis of general education; and while the merits of private instruction are by no means to be denied, it is still claimed that the class system possesses certain peculiar advantages of its own, prominent among which may be mentioned the following:—

1. The desire to excel, necessarily awakened by the association of pupils in their lessons, stimulates them to put forth their best efforts, and to practise with greater enthusiasm than when they study alone.

2. By frequently playing before the class, pupils soon acquire the confidence and self-possession essential to a creditable performance before others.

3. The expense of the lesson being divided among the several members of the class, the tuition of the best masters is brought within the reach of pupils of limited means.

Accurate classification is considered of the first importance; and when this is secured, the lesson becomes, under a skilful teacher, not several private lessons of ten or fifteen minutes each, but a single lesson in which all are equally interested and profited.

The immense patronage constantly bestowed upon the Conservatory—eleven thousand pupils having availed themselves of its advantages since its opening in 1867—the excellent proficiency attained by many of its pupils; the fact that many now filling important positions as teachers and artists, obtained their musical education chiefly in its classes, attest the value and excellence of this method of instruction as employed in this institution.

☞ Apply for Circulars, giving full particulars, to

E. TOURJEE, Director.

99th  
FOUR HUNDRED AND NINETY FIRST

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

SATURDAY, January 30, 1875.

PROGRAMME

1. PIANO-FORTE CONCERTO—Op. 15, in C minor  
(Cadenzas by Moscheles), . . . . . *Beethoven.*  
Allegro, Con brio, Largo, Allegro.  
(The Orchestral parts arranged for two Pianos.)  
MR. B. J. LANG.
2. Song. AVE MARIA (Composed for Mrs. Osgood) . . . *Buck.*  
MRS. J. M. OSGOOD.
3. Piano-forte Solos. { *a* PRELUDE, Op. 35, in E minor . . . *Mendelssohn.*  
                              *b* MAZURKA, Op. 6, in F sharp, minor *Chopin.*  
                              *c* DIVERSION in C. major. . . . *Lang.*  
MR. LANG.
4. Songs. { *a* HUNGARIAN SONG . . . . . *Robt. Franz.*  
                      *b* GOLDFINCH AND THE PEASANT . . . *Taubert.*  
MRS. OSGOOD.
5. PIANO-FORTE SOLO—NOCTURNE, Op. 48 in C minor *Chopin*  
MR. LANG.

The Grand Pianos used are from the celebrated manufactory of Chickering & Sons.

*Concert commences at 1 o'clock precisely.*



The Four Hundred and Fifth Concert.

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Exhibition of the Advanced Pupils

IN THE

ORGAN DEPARTMENT

OF THE

NEW ENGLAND CONSERVATORY

AND

BOSTON UNIVERSITY COLLEGE OF MUSIC,

IN

BOSTON MUSIC HALL,

Saturday Afternoon, February 27, 1875,

COMMENCING AT 2 O'CLOCK,

*Under the Direction of Mr. GEORGE E. WHITING.*

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Summer Term opens April 19th. For circulars of the Conservatory and College of Music, address

**EBEN TOURJÉE,**

Music Hall.



# PROGRAMME.



1. ORGAN SONATA in A, No. 3 . . . *Mendelssohn.*

Mr. C. H. WHITTIER, Organist Bowdoin Sq. Church, Boston.

2. FUGUE in G-minor . . . . . *J. S. Bach.*

Mr. A. W. SWAN, Organist Berkeley St. Church, Boston.

3. ANDANTE AND FANFARE . . . . . *Lemmens.*

Mr. W. F. HASCALL, Organist Winthrop St. Church, Boston.

4. SONATA for Organ in Bb, No. 4 . . . . . *Mendelssohn.*

Miss EVALYN P. WARREN, Organist M E. Church, Newton.

5. GLORIA, from Mass No. 2 . . . . . *Mozart.*

Mr. B. F. WOOD, Organist St. John's Catholic Church, Lewiston, Me.

6. PRELUDE and FUGUE in E-minor, . . . . . *J. S. Bach.*

Miss CLARA KENT.

7. ANDANTE in G-major . . . . . *Henry Smart.*

Miss N. HELEN ROWLEY.



8. GRAND TOCCATA in F . . . . *J. S. Bach.*

Mr. CHARLES H. MORSE.

9. OVERTURE to the Occasional Oratorio, *Handel.*

Mr. J. A. PRESTON, Jr., Organist Broadway Unitarian Church, Boston.

10. CONCERT PIECE in C . . . . *Whiting.*

Mr. HENRY M. DUNHAM, Organist 2d Cong. Church, Brockton.

11. LARGHETTO, from the Clarionet

Quintette . . . . . *Mozart.*

Mr. A. D. TURNER, Organist M. E. Church, Medford.

12. POSTLUDIUM in G . . . . *Whiting.*

Mr. J. D. BUCKINGHAM, Organist M. E. Church, Hyde Park.

13. "KYRIE ELEISON," from the 2d Mass, *Haydn.*

Mr. GEORGE GORMAN, Organist St. Francis de Sales Church, Charlestown.

14. PASTORALE in F . . . . *Whiting.*

Miss ALICE W. TWOMBLY, Organist Chapel of the Good Shepherd, Boston.

15. COUNTERPOINT on the "Lauda  
Sion" . . . . .

*Lemmens.*

Mr. A. C. FAIRBANKS.

# Elementary Instruction in Music.

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THE importance, to Music pupils, of a thorough training in the elementary principles, can hardly be over-estimated. As it is impossible for a person to become a good mathematician who has very imperfectly learned the multiplication table, or the principles of numeration, so it is impossible that he should become even a tolerable musician without acquainting himself with the principles of Musical Notation. He should, at least, be able to *read music*; to know, when looking over the printed page, how the notes should sound. The position of the notes upon the staff, taken in connection with the other signs employed, should indicate to his mind the succession of intervals, length of sounds, expression, in a word the musical idea, as positively and accurately as the letters, syllables, and words of a book symbolize to him thoughts expressed in language. Nor is the attainment of this ability so difficult as many suppose. It made the subject of early instruction, and pursued with diligence like other studies, every one who possesses the slightest musical apperception may become proficient in reading at sight. When this is secured in advance, progress in Vocal or Instrumental lessons will be far more rapid, while the pupil's enjoyment, and consequently his application, will be proportionately increased.

To afford the best possible facilities for pursuing this important branch of musical culture, the undersigned proposes to give lessons in different parts of Boston, and in the suburban villages under the charge of experienced teachers. They will be conducted upon a plan similar to that employed in the public schools of Boston, but the classes will be limited to twenty pupils, in order to insure the best possible opportunity for individual training. Two lessons per week, of one hour each, will be given to each class. No pains will be spared to make study of this department interesting and profitable.

**Terms per quarter of ten weeks (twenty lessons), \$5.00.**

 Parties desiring the establishment of classes as above in their vicinity, are requested to address

**EBEN TOURJÉ,**  
New England Conservatory of Music, Music Hall Boston.

FOUR HUNDRED AND SIXTH

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

TUESDAY, March 2, 1875.

PROGRAMME

1. POLONAISE in E. Flat . . . . . Chopin.

MADAME EMMY VON DER HOYA-SCHULTZE.

2. SONG—"NON É VER" . . . . . Mattei.

MR. H. L. WHITNEY.

3. SUITE IN D MINOR . . . . . Raff.

MADAME VON DER HOYA-SCHULTZE.

4. SONG—"WHEN THE TIDE COMES IN" . . . . . Millard.

MR. WHITNEY.

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The Piano used is from the celebrated manufactory of Chickering & Sons.

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*Concert commences at 3 o'clock precisely.*

Kimball  
1929

FOUR HUNDRED AND TENTH  
RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

SATURDAY, March 20, 1873.

PROGRAMME

1. SONATA in A minor . . . . . *Ph. Em. Bach.*

Allegro—deciso—Andante espressivo—Allegro molto.

MR. J. A. HILLS.

2. SONG—"CUPA FATAL" . . . . . *Centemeri.*

MRS. G. H. OAKES.

3. a. PAPILLONS. [Butterflies]

Eleven numbers descriptive of the Carnival. The Finale suggests the end of the Carnival, and as the noise and bustle ceases, the old Tower Clock strikes six in the morning, and all is hushed to rest.

- a. NOCTURNE in A flat major . . . . . *Chopin.*

- c. TOCCATA . . . . . *Paradise.*

MR. HILLS.

4. SONG. "MY MOTHER BIDS ME BIND MY HAIR". *Haydn.*

MRS. OAKES.

5. GIGA CON VARIAZIONE . . . . . *Raff.*

MR. HILLS.

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The Piano used is from the celebrated manufactory of Chickering & Sons.

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*Concert commences at 1 o'clock precisely.*

4672

The Four Hundred and Fourteenth

# Concert

OF THE

New England Conservatory of Music,

IN

BOSTON MUSIC HALL,

Friday Afternoon, April 9, 1875,

COMMENCING AT 2 O'CLOCK.



The Grand Pianos are from the celebrated Manufactory of the  
Messrs. HALLET, DAVIS & Co.



N.B.—Summer Term opens April 19th. For circulars of the  
New England Conservatory and College of Music of Boston  
University, address

**EBEN TOURJÉE,**  
Music Hall.

# PROGRAMME.

## PART I.

ORGAN SONATA in F minor . . . *Mendelssohn.*

Mr. CHAS. H. WHITTIER.\*

RECITATIVE AND ARIA from "The  
Creation" . . . . . *Haydn.*

"With verdure clad."

Miss LILLIAN NORTON.

CAPRICCIO in B minor . . . . *Mendelssohn.*

For Pianoforte and Orchestra.

Miss KITTIE PECK and BEETHOVEN QUINTETTE CLUB.

SONG. "Who treads the path of duty." *Mozart.*

Mr. S. R. TAYLOR.

TRIO. Op. 11; first movement . . . *Beethoven.*

For Pianoforte, Violin, and 'Cello.

Miss HATTIE B. COOLIDGE and Messrs. ALLEN and FRIES.

SONG. "Bel Raggio" . . . . . *Rossini.*

Miss EMMA A. GRAHAM.

ORGAN SOLO . . . . . *Henry Smart.*

Andante in G major.

Miss N. HELEN ROWLEY.

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\* College of Music.

## PART II.

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SONG. "Two Grenadiers" . . . . *Schumann.*

Mr. J. WALTER DAVIS.

FANTASIE, for two Pianofortes and Orchestra . . . . *Mendelssohn and Moscheles.*

On Theme from "Preciosa."

Miss EMMA F. BURRIDGE, Miss ABBIE LEMAN, and ORCHESTRA.

SONG. "Come into the garden, Maud." *Balfe.*

Miss JESSIE MERRILL.

TRIO, for Pianoforte, Violin, and Violoncello. Op. 100 . . . . *Schubert.*

Andante and Finale.

Miss ABBIE C. ERSKINE and Messrs. ALLEN and FRIES.

ARIA. "Ah! non credea," and "Ah! non giunge" . . . . *Bellini.*

Mrs. H. L. CORNELL.

PIANO SOLO. Weber's Invitation to the Dance . . . . *Tausig.*

Concert Arrangement.

Miss ANNIE S. ELLIS.

SONGS.  $\begin{matrix} a \\ b \end{matrix} \left\{ \begin{matrix} \text{"I dreamt that I dwelt," \&c.} \\ \text{"Queen of Night"} \end{matrix} \right.$  . . . . *Balfe.*  
*Torry.*

Miss CARRIE E. CONANT.

ORGAN SOLO. "God save the Queen." *Rink.*

With variations.

Miss CLARA E. KENT.

# Elementary Instruction in Music.

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THE importance, to Music pupils, of a thorough training in the elementary principles, can hardly be over-estimated. As it is impossible for a person to become a good mathematician who has very imperfectly learned the multiplication table, or the principles of numeration, so it is impossible that he should become even a tolerable musician without acquainting himself with the principles of Musical Notation. He should, at least, be able *to read music*; to know, when looking over the printed page, how the notes should sound. The position of the notes upon the staff, taken in connection with the other signs employed, should indicate to his mind the succession of intervals, length of sounds, expression, in a word the musical idea, as positively and accurately as the letters, syllables, and words of a book symbolize to him thoughts expressed in language. Nor is the attainment of this ability so difficult as many suppose. If made the subject of early instruction, and pursued with diligence like other studies, every one who possesses the slightest musical appreciation may become proficient in reading at sight. When this is secured in advance, progress in Vocal or Instrumental lessons will be far more rapid, while the pupil's enjoyment, and consequently his application, will be proportionately increased.

To afford the best possible facilities for pursuing this important branch of musical culture, the undersigned proposes to form classes in different parts of Boston, and in the suburban towns, under the charge of experienced teachers. They will be conducted upon a plan similar to that employed in the public schools of Boston, but the classes will be limited to twenty pupils, in order to insure the best possible opportunity for individual training. Two lessons per week, of one hour each, will be given to each class. No pains will be spared to make study in this department interesting and profitable.

**Terms per quarter of ten weeks (twenty lessons), \$5.00.**

 Parties desiring the establishment of classes as above in their vicinity, are requested to address

**EBEN TOURJÉE,**  
New England Conservatory of Music, Music Hall, Boston.

FOUR HUNDRED AND SIXTEENTH  
RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

TUESDAY, APRIL 13, 1875.

PROGRAMME

1. SONATA for Pianoforte and Violin. Op. 8. . . . Grieg.  
MISS GEORGIANA M. HARRIS, AND MR. C. N. ALLEN.
2. SONG. "AVE MARIA" . . . . . Luzzi.  
MADAME. MARIE BISHOP.
3. PIANO SOLO. { a. NOVELETTE . . . . . Schumann.  
                          b. POSTHUMOUS WALTZ . . . . . Chopin.  
                          MISS HARRIS.
4. SONGS. { a. "EI DIE VENIR" . . . . . Haley.  
                          b. HORNELLO . . . . . Gordigiana  
                          MADAME BISHOP.

The Piano used is from the celebrated manufactory of J. W. Brackett.

*Concert commences at 3 o'clock precisely.*

the dance of the 2  
Bunch of violets 3.  
gypsy maiden st. Louisa  
young woman 1  
the queen 2  
the orphan 1.  
Theodora & the Peri.

1675  
MATINEE

OF THE

New England Conservatory of Music,

IN

BUMSTEAD HALL,

Saturday, May 1st, at 2 o'clock P. M.

BY THE

Pupils of Mr. J. A. Hills,

ASSISTED BY

MESSRS. WULF FRIES AND CHARLES R. HAYDEN.

The Pianos are from Chickering & Sons.

*Barnstable Hall May 1st*  
*Group of*  
*People*  
*from the*

# PROGRAMME.

*from the*

1. CAPRICE. Op. 49 . . . . . *Hummel.*

Miss ANNIE L. PAYSON.

2. SONG. "Kennst du das Land" . . . . . *Beethoven.*

Mr. HAYDEN.

3. ADAGIO. Op. 38 . . . . . *Bargiel.*

For Pianoforte and Cello.

Miss M. LOUISE WINSLOW and Mr. FRIES.

4. NACHT STUECKE . . . . . *Schumann.*

Miss VIOLA J. PALMER.

*X*

5. SONG. "Auf Fluegeln des Gesanges" *Mendelssohn.*

Mr. HAYDEN.

- 6 IMPROMPTU WALTZ *Raff.*

Mr. CALEB L. BRIGHAM.

7. HORN SONATA. Op. 17. *Beethoven.*

Horn part arranged for 'Cello.

Miss NELLIE W. ALDERMAN and Mr FRIES.

8. CHANSON BOHEMIENNE *Liszt.*

Miss MINNIE E. MESSENGER.

- 9 SONG. "Sei mir gegruest" *Schubert.*

Mr. HAYDEN.

10. CAPRICCIO in B minor *Mendelssohn.*

Miss ANNIE S. ELLIS.

11. OVERTURE. "Fingal's Cave" *Mendelssohn.*

Two Pianofortes.

Misses PAYSON, CHADWICK, THOMPSON and CUSHING.

# The New England Conservatory of Music

Commends itself to those who desire a thorough musical education by the following considerations: The most eminent musicians, combining with knowledge, skill and experience in their peculiar calling, a liberal general culture, are members of the Board of Instruction. The methods of instruction are such as have been approved by the most distinguished masters, and tested by years of experience in this and other countries. The collateral advantages afforded by its situation in the heart of Boston are of unequalled variety and excellence.

The rates of tuition are lower than those of any similar institution in existence.

There are more advanced pupils at present in attendance than at any other period in its history. Since its foundation about twelve thousand students have been connected with it, many of whom are now filling important and remunerative situations in various parts of the country.

The year is divided into four terms of ten weeks each, beginning in September, November, February, and April.

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*John Bent & Co., Printers, Boston.*

*Kimball  
June 1899*

FOUR HUNDRED AND TWENTY THIRD

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

FRIDAY, MAY 7, 1875.

PROGRAMME.

1. PIANO FORTE SONATA in F minor. Op. 5. *Johannes Brahms.*  
Allegro Maestoso.—Andante.—Scherzo.—Intermezzo.—Finale.

MR. H. G. TUCKER.

2. SONG. NON È VER . . . . . *Mattei.*

MISS S. C. FISHER.

3. { PIANO-FORTE } ETUDE, (Gnomenreigen), . . . . . *Liszt.*  
      { SOLOS. } PHANTASIESTÜCKE, Op. 12, (Grillen) *Schumann*

MR. TUCKER.

4. { SONGS. } POMEGRANATE BLOSSOM, Op. 33. *S. A. Emery.*  
      { A SPRING NIGHT *Schumann.*

MISS FISHER.

5. PIANO-FORTE PARAPHRASE on a theme from  
Rigoletto . . . . . *Liszt.*

MR. TUCKER.

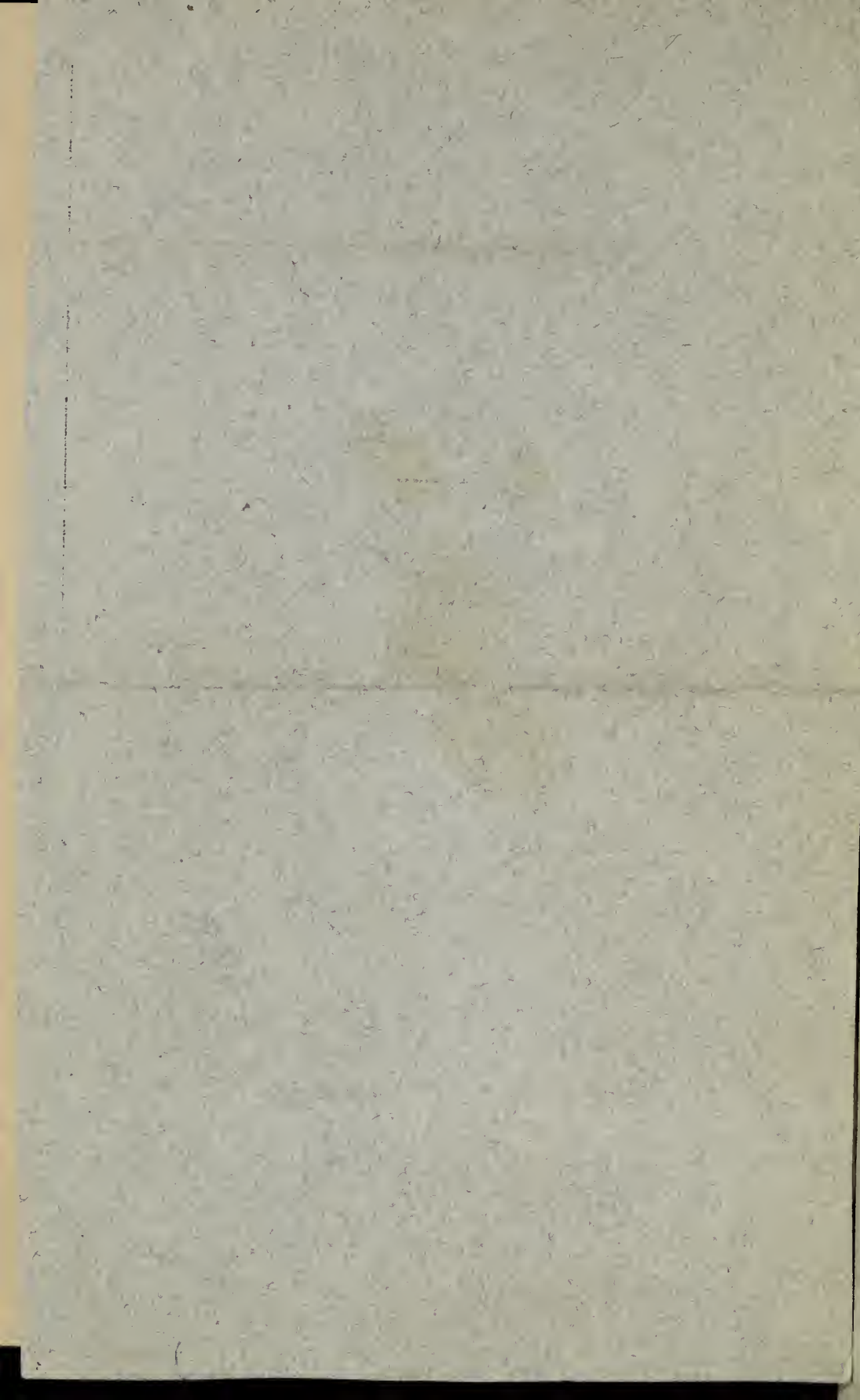
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The Piano used is from the celebrated manufactory of Chickering & Sons.

*Concert commences at 3 o'clock precisely.*







# Recital

OF THE

## New England Conservatory of Music

AT

WESLEYAN HALL, 36 BROMFIELD ST.,

THURSDAY, MAY 27, 1875.

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### PROGRAMME.

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1. HARMONIES POÉTIQUES ET RELIGIEUSES . . . . .

*Liszt.*

Mr. B. J. LANG.

BENEDICTION DE DIEU DANS LA SOLITUDE.

D'où me vient, ô mon Dieu, cette paix qui m'inonde?  
D'où me vient cette foi dont mon cœur surabonde,  
A moi qui tout à l'heure, incertain agité,  
Et sur les flots du doute à tout vent balotté,  
Cherchais le bien, le vrai, dans les rêves des sages,  
Et la paix dans des cœurs retentissant d'orages?  
A peine sur mon front quelques jours ont glissé,  
Il me semble qu'un siècle et qu'un monde ont passé,  
Et que, séparé d'eux par un abîme immense,  
Un nouvel homme en moi renaît et recommence.

2. CANZONET. "My mother bids me  
bind my hair" . . . . .

*Haydn.*

Miss ITA WELSH.

3. SEVERAL PIANOFORTE PIECES.

Mr. LANG.

4. SONG from "Marie Stuart." "Adieu,  
belle France!" . . . . .

*Niedermeyer.*

Miss ITA WELSH.

5. CONCERTO in F-sharp minor, Op. 69,

*F. Hiller.*

Moderato ma con energia e con fuoco — Andante espressivo —  
Allegro con fuoco.

Mr. LANG.

(The Orchestral accompaniment for the Concerto will be supplied by Mr.  
Arthur Foote, at a second Pianoforte.)

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The Grand Pianos used are from the celebrated manufactory of Chickering & Sons.

*Concert commences at 3 o'clock precisely.*







THE FOUR HUNDRED AND THIRTY-SIXTH

# Concert

AND

ANNUAL COMMENCEMENT EXERCISES

OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

Saturday Afternoon, June 26, 1875,

COMMENCING AT 1 1-2 O'CLOCK.

Orchestral Accompaniment by the Beethoven Quintette Club.

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## GRADUATES.

|                              |                       |
|------------------------------|-----------------------|
| MISS H. B. COOLIDGE,         | MISS VIOLA J. PALMER, |
| " EVALYN P. WARREN,          | " SARAH B. THOMPSON,  |
| " FLORENCE M. LANE,          | " ANNIE L. PAYSON,    |
| " ANNE M. SOULE,             | " M. LOUISE WINSLOW,  |
| " JOANNA W. CUSHING,         | " S. LIZZIE CHADWICK, |
| MISS MINNIE E. C. MESSENGER. |                       |

## PARTIAL COURSE.

|                        |                        |
|------------------------|------------------------|
| MRS. C. J. K. STONER,  | MISS EMMA E. NEWHALL,  |
| " M. E. GIFFORD,       | " SARAH M. BROWN,      |
| MISS N. HELEN ROWLEY,  | " ANNA M. LOTHROP,     |
| " MARY F. MEAD,        | " MARY L. DROWN,       |
| " BELLE A. DAVIS,      | " ELLA S. PIERCE,      |
| " M. LIZZIE LANPHEAR,  | " F. LOI RICE,         |
| " KITTIE PECK,         | " FLORA A. SMITH,      |
| " MARY R. JOHNSON,     | MR. D. S. BLANPIED,    |
| " FLORENCE A. BURTON,  | " ALBERT C. FAIRBANKS, |
| " ANNIE W. DWIGHT,     | " CLARENCE E. REED,    |
| MR. THEODORE PRESSER,  | " CHAS. H. WEBSTER,    |
| MISS CARRIE A. MUNGER. |                        |

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The Grand Pianos are from the celebrated manufactory of Messrs. Hallet, Davis & Co.

John Bent & Co., Printers.



# Programme.

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## PART I.

ORGAN SOLO. Chorale with variations,  
from the Sixth Sonata . . . . . *Mendelssohn.*

Miss CLARA E. KENT.

CONCERTO in C major. Op. 15 (first  
movement . . . . . *Beethoven.*

Miss H. B. COOLIDGE and ORCHESTRA

NOVELLETTE in F . . . . . *Schumann.*

Miss SARAH B. THOMPSON.

FINALE from the "Piano Sonata" . . . . . *Saran.*

Miss EVALYN P. WARREN.

VOCAL DUET. "Dews of the Summer  
Night" . . . . . *Buck.*

Misses EMMA A. GRAHAM and SARAH H. JOHNSON.

CONCERTO in D minor. Two movements. *Mendelssohn.*

Miss JOANNA W. CUSHING and BEETHOVEN QUINTETTE CLUB.

ORGAN SOLO. Andante in E-minor . . . . . *H Smart.*

Mr. ALBERT C. FAIRBANKS.

SCENA and ARIA from "Cenerentola" . . . . . *Rossini.*

Miss E. F. KIMBALL.

FANTAISIE on "Rienzi" . . . . . *Liszt.*

Miss E. M. GREENWOOD.



## PART II.

MARCH for the Organ . . . . . *Lemmens.*

Miss N. HELEN ROWLEY.

SONATA for Piano and Violin. Op. 8 . . . . . *Grieg.*

Miss VIOLA J. PALMER and Mr. C. N. ALLEN.

*a.* ROMANCE,

*b.* AIR: "Quando lascia la Normandia,  
from Robert le Diable . . . . . *Meyerbeer.*

Miss LILLIAN NORTON.

POLONAISE in E flat . . . . . *Chopin.*

Miss ANNE M. SOULE, accompanied by the QUINTETTE CLUB.

CAVATINA. Casta Diva . . . . . *Bellini.*

Mrs. H. L. CORNELL.

POLACCA. Pianoforte and Violoncello . . . . . *Chopin.*

Miss FLORENCE M. LANE and Mr. WULF FRIES.

OVERTURE. "Coriolan," for two pianos. *Beethoven.*

Misses MINNIE E. C. MESSENGER, M. LOUISE WINSLOW,  
LIZZIE CHADWICK, and ANNIE L. PAYSON.

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## AWARDING OF DIPLOMAS.

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Persons desiring to leave the Hall before the conclusion  
of the Concert, are requested to do so between the pieces.

THE COLLEGE OF MUSIC OF BOSTON UNIVERSITY has nearly completed its third year. It is intended to furnish facilities for a musical education additional to those to be enjoyed at the best American conservatories. Graduates of these institutions may here pursue a course of three years under the tuition of the best instructors. The most successful methods are employed and the most generous provisions are made for the general culture of the student. The next year opens September 13, 1875.

THE NEW ENGLAND CONSERVATORY OF MUSIC is the largest music school in the world. More than twelve thousand pupils have enjoyed its advantages, many of whom are now occupying important positions as teachers and artists in various parts of our country. The best methods of instruction are here employed. Distinguished instructors of large experience compose the Board of Instruction. The terms are extremely low. Seventy-five special exercises are offered during the term without charge.

Especial attention is invited to *two new departments* which will be opened with the next year, which begins September 13, 1875, a Normal Department and a Department of Reciprocal Teaching.

The former of these is designed for "every person, who, in any manner, whether as singer or player, as composer or teacher, desires to employ himself in music on a solid foundation,—in order that he himself may be enabled to pursue, or may be capable of communicating to others, the special branch which may be the peculiar object of attainment." The latter is provided that those who expect to teach may, by practice under the eye of a skillful instructor, become familiar with those modes of instruction which, in this and foreign conservatories, have proved of the highest advantage to the student of music.

THE NEW ENGLAND NORMAL MUSICAL INSTITUTE holds its second session at East Greenwich, R. I., beginning July 13, and closing August 10, 1875. This school will afford an excellent opportunity for teachers to improve their culture by the pursuit of their studies under the most delightful circumstances. Pupils, too, of every degree of proficiency will here enjoy peculiar advantages. A corps of fifteen instructors of marked ability has been engaged for the coming season. Board can be procured at reasonable terms at or near the Institute.

THE NEW ENGLAND MUSICAL BUREAU, through its extensive connections, possesses abundant facilities for securing engagements for Teachers, Organists, Choristers, and Solo Artists.

Persons desiring information concerning any or all of these institutions, will be supplied with circulars upon application to

**E. TOURJÉE, Music Hall, Boston.**